

## 1. Project Design

The Davis requests funding for a technology project that will provide on- and off-campus audiences with open and free access to its collections information. The museum is directed towards strategically expanding our collections in ways that engage our multiple constituencies with ideas, resources, and opportunities to encounter and understand global perspectives on the arts. To expand our audiences, the Davis seeks to creatively apply technology to foster an understanding of the arts historically and in contemporary culture, and for maintaining a leadership position among academic museums for the quality of its research, the thoughtful and challenging presentation of its collections, and the array of opportunities it offers to the faculty, students, alumnae, and staff of the College and those in the regional community.

This project builds on the progress that has been made on the museum's on-going initiative to digitize its collections. During the first phase of this initiative begun in 2005, the Davis successfully digitized more than half of its approximately 10,000 object collection, and now seeks funding for the second phase, which includes the digitization of an additional 2,500 objects over a two-year period. The objects selected by the Curatorial and Registrar departments for this project are all in the public domain, include a wide range of media from the collections, represent an achievable production goal over a manageable timeline, and strengthen and complement currently available digital museum content.

James Olson, Coordinator of Information Technologies will direct this project. He will maintain quality assurance, adhere to established timelines, and ensure completion of the project within the defined budget. He will convene monthly project team meetings (project team listed in question 7), in which all project participants will review the benchmarks established in the Schedule of Completion and provide updates on the progress of their project activities. He will also produce quarterly project status reports that will outline mid-term outcomes, project corrections, and revised schedules.

This project includes high-resolution direct digital capture, standardizing all data entered into the collections management database using accepted metadata categories, making the database and derivative images accessible to museum constituencies via the Internet, and effectively evaluating measured outcomes.

During the first phase of this initiative, Steve Briggs, a fine arts photographer who is on contract with the museum, digitally captured more than 2,200 objects in high-resolution. At the same time, we scanned our collection of 4x5 color transparencies and re-purposed a series of high-resolution scans created for the Art Museum Images Consortium (AMICO). This core archive of more than 5,000 color stable, high-resolution, derivative images is currently available to the Wellesley College community via a firewalled intranet and will become available on the Internet in February 2007. This initiative promotes preservation by limiting the handling of original works of art; enhances conservation efforts by documenting the condition of objects; accommodates requests for use in scholarly publications and research; and allows the museum to publicize the collections in promoting its continued use by museum constituencies.

During the second phase of this initiative, Assistant Registrar, Sandra Hachey will continue to manage the daily operations of digital capture including object retrieval, preparation, and photography. She will work with the photographer and student assistants to oversee image quality control and add the high-resolution images to the collections archive. She will maintain the production schedule and propose revisions and corrections as necessary at monthly project team meetings.

The museum will hire a metadata specialist, on a contractual basis, to create standardized metadata. The specialist will examine the objects selected for this project, develop descriptive metadata, and enter the data into the collections management database under the supervision of the Museum Registrar and Assistant Director for Curatorial and Education. During a previous phase of this initiative, the museum purchased and customized a new collections management database system (MIMSY XG) and an accompanying online user interface (Möbius) from Willoughby Associates, Limited. The metadata specialist will follow the metadata taxonomy standards incorporated

into the digitization initiative, including The Getty Art and Architecture Thesaurus (AAT) and Union List of Artist's Names (ULAN). MIMSY XG allows the museum staff to establish controlled vocabularies in order to meet industry standards in describing objects and the collections. This descriptive metadata production is essential to making the collections fully searchable to users, and interoperable within collective digitization projects such as ARTstor and the IMLS Digital Collections Registry, and promotes the effective, long-term management and preservation of collections objects. Meanwhile, the Coordinator of Information Technologies will supervise the technology interns who will enter technical metadata into the MIMSY XG database and create derivative images for inclusion in Möbius.

The digitized objects and accompanying metadata produced during this project will be made available to museum constituencies through Möbius on the Davis website and will be incorporated into the aforementioned collective digitization projects. The Coordinator of Information Technologies has worked closely with Wellesley College Information Services (WCIS) staff to install the database on a robust server that provides expedient and reliable information retrieval and easily accommodates an anticipated increase in usership and database expansion over the life of the project. The WCIS team and the Davis staff are committed to ensuring the persistence of this data over time and for regularly evaluating all data for continued quality, accessibility, usability, and interoperability. WCIS staff back-up the database twice weekly, with the last back-up of the month stored at a secure, off-campus location and replaced every three months.

In order to measure the usability of this resource, the quality of user experiences, and the overall impact of the project, we will survey users via interviews and evaluation questionnaires managed by the project director. These surveys will measure desired quality, quantity, and usage outcomes, define user trends, and solicit input for streamlining and improving the initiative in the future. In doing so, the Davis will determine the overall impact of the project on its core constituencies and develop a plan for building on successes and eliminating constraints.

In accordance with its Mission Statement and Strategic Plan, the Davis is committed to continuing its investment in this project, and upon the completion of IMLS funded activities will continue to expand this resource and make it available to the public.

## **2. Grant Program Goals**

This project addresses the MFA goal of sustaining cultural heritage by promoting preservation of works of art, while providing open access to them through digitization. The museum is endowed with the obligation to care for its collections, that span 3,000 years of art history and many cultures, and to make those collections accessible for educational purposes. Digitization balances the needs of use with those of conserving objects of enduring aesthetic and cultural value that we have acquired and that others have entrusted to us in perpetuity.

As a vital force in the intellectual and pedagogical life of Wellesley College, the Davis collects, preserves, exhibits, and interprets works of art for the benefit of its audiences. As a museum in the center of an institution of higher learning, we are responsible for creating a challenging environment in which interdisciplinary studies are fostered, critical thinking and visual literacy are enhanced, where new ideas and research are mentored and where cultural pluralism and understanding form the basis for life long learning in the arts. The museum's collections lie at the core of these learning opportunities, providing a key educational resource for the College and the global museum community. Digitizing the collections strengthens our ability to serve the public more effectively, by enriching the visitor experience through creative exploration and independent interpretation, extending the boundaries of the museum to diverse and distant constituencies, and fostering collaboration and information sharing with other museum digitization projects. By expanding collections management content, we will provide unfettered access to our holdings, which encourages scholarly research and the use of works of art in public school teaching, which in turn leads to a greater use of the collection.

### 3. How the Project Fits into Strategic Plan and Mission

The digitization initiative supports our goals of providing open and free access to information, encouraging interactive exchange, and promoting life long learning. The activities outlined for this project bring us closer to reaching our objective of complete digitization and will have long-standing effects on our ability to serve all of our audiences. The newly digitized images will enhance the delivery of rich, multimedia content in exhibitions, installations, and programs. Complete digitization will strengthen our capacity to engage the visiting public, support visual literacy at Wellesley College, extend the reach of the museum globally, and initiate partnerships with regional public school systems, including creating educational curricula on-line and providing unique learning opportunities for pre-visit preparation and post-visit analysis.

By maintaining museum standards and utilizing controlled vocabularies, the project will allow us to share more of our resources with the global museum community through collective database initiatives and enhance our continued extension beyond the bounds of the campus. The digitization initiative increases our value and relevance to our constituencies and encourages their loyalty and commitment to the Davis. Therefore, the museum is committed to this digitization project and upon its completion, we will aggressively seek additional funds to finish the digitization initiative.

### 4. Strategic Plan: Process and Financial Resources

When David Mickenberg became Director in 2000, he made long range planning an institutional priority. One of the first steps in guiding long range planning was the revision of the museum mission statement and the organizational structure to reflect the current vision. Subsequently the 30-year-old museum governance document was revised to provide a clear understanding of the mission and structure. This new document, approved by the Wellesley College trustees in 2005, reflects the best current thinking in the museum field and describes the professional practices the Davis should follow and the institutional structure and mission it should pursue to meet standards for art museum management and programmatic excellence.

After establishing the above foundations, the museum began to develop the strategic plan. The Davis' commitment to institute a viable strategic plan is demonstrated in the hiring of Cambridge Hill Partners (CHP) to help with the planning process. CHP has successfully worked through such a process with similar institutions, including the Smith College Museum of Art. The planning process began in fall 2005 with a two-day retreat facilitated by CHP for museum senior staff, which formulated the objectives for the plan. The college President and Dean approved the objectives in winter 2006. The outline and strategies were then developed with the participation of museum staff, faculty, students, college staff, college trustees, leadership volunteers, and members of the off-campus community, all of which significantly shaped the museum's objectives and strategies. The entire museum staff will attend a retreat facilitated by CHP on Nov. 29, 2006 to prioritize strategies, set timelines, and fully develop a plan that will be presented to the Museum Advisory Council in January 2007 for review. It will be completed in winter 2007.

Through programs and operations, members of the museum staff have the primary responsibility for implementing the plan. Department managers are responsible for budgets that support the plan's objectives. The museum has a full time director of development who works with the museum director to pursue fund raising efforts that allow the museum to meet its goals, now and in the future. Through carefully-planned stewardship and solicitation, the museum has built endowments and strong donor relations as an investment in the institution's ability to achieve its objectives.

To meet the evolving needs of our on- and off-campus communities, the Museum Advisory Council, the Dean of the college, and museum senior staff will review the mission statement and the strategic plan. On a semi-annual basis, they will make recommendations for retaining, adding, and eliminating objectives and strategies.

## **5. Appropriateness of Project for Institution Audience**

The museum serves students, faculty, alumnae, and staff of the college; visitors from the greater Boston area; K-12 schools; and museum and scholarly communities globally. The collections and programs are a key educational resource for the community.

During the planning stages of our digitization initiative, we conducted informal needs assessment discussions with our core constituencies. Staff met with the Davis Museum Student Activities Committee, Campus Liaison Committee, Alumnae groups, docent volunteers, residents of local communities, and area public school teachers to discuss their information access needs. The information shared in these meetings informed our initial digitization plan of providing open and free access to museum resources.

Since September 2006, the on-campus community has had 24/7 access to collections information, providing expanded opportunities for study, research, and creative exploration. This project will expand the information available to the public when we extend the initiative beyond the Wellesley Campus in February 2007. All audiences will be able to conduct themed, key word pre-visit searches to explore objects of interest prior to arrival at the museum, and post-visit analysis of the works they experienced during the visit. These opportunities will allow visitors to concentrate on the objects and information they are most interested in and as a result, increase their knowledge about the material. Wellesley College faculty and K-12 teachers will be able to search the collections for objects or themes to develop curricula. The Curator of Education will work closely with regional public schools on utilizing collections resources. Meanwhile, researchers world-wide will be able to access and explore the collections.

The museum has successfully promoted the digitization initiative to campus audiences who are actively using the database for teaching and learning. In preparation for its public release in February 2007 the initiative has been highlighted on our museum website and a collections database kiosk in our lobby. Museum staff have conducted training sessions and informational meetings with the Wellesley Kiwanis Club, the museum docents, and additional sessions will be scheduled in the future. In January, the marketing manager will launch a public relations campaign that includes sending promotional materials to local Chambers of Commerce, libraries, book stores, arts organizations, colleges and universities, and supporters. We will distribute press releases and seek articles in regional publications as works of art are added to the database. This publicity campaign will continue over the duration of IMLS funding and after the completion of the project.

## **6. Project Resources: Time and Budget**

The proposed schedule and budget for this project was derived from schedules and budgets used during the first phase of our collections digitization initiative. Staff responsibilities for the second phase are included in the job descriptions of key project staff, therefore, our established digitization schedule allows us to successfully continue the initiative while accommodating the overall activities of the museum. Digital photography for this project will typically take place every other Monday, a day when the museum is closed, allowing key project staff sufficient time to conduct a full day of photography without hindering other job responsibilities. We have learned that high-resolution direct-capture digital photography requires a synchronized and collaborative team-effort. Streamlining this process maximizes the number of objects the photographer can digitize in one day and as a result reduces overall expenditures. The museum has invested approximately \$80,000 for direct hardware, software, and digital photography costs during the first phase of the digitization initiative. Upon the completion of the IMLS funded project, the museum will continue digitize the remaining works from the collections with funds raised from private sources.

Major activities for this project include strategically pre-selecting and grouping objects of the same media and size for each scheduled shoot. The Schedule of Completion correlates directly to the Collection Care and Management (CCM) staff's workload and scheduled museum activities. For example, the CCM team typically installs major exhibitions in August/September and January/February with de-installation normally occurring in December and June respectively. Therefore, easily accessible and moveable objects, such as matted works on paper, requiring the least amount of preparation and supervision are scheduled for these months, while sculpture and framed objects are

scheduled for quieter times on the CCM team's work calendar. Meanwhile, the metadata specialist, will begin working nine months after the start of the project and will work for a total of seven months. When possible, all metadata will be created while examining original objects, therefore s/he will not have to coordinate the metadata schedule with the photography schedule.

The proposed budget includes the photographer's fee for 52 eight hour work days (or 416 hours) over a period of two years (26 weeks per year). His fee is \$1,000 per 8 hour day or \$125 per hour (totaling \$52,000), which includes the use of all photography and lighting equipment. This fee structure is competitive with other regional fine art photographers (based on previous bids from photographers for projects of a similar nature and discussions with peer institutions). The metadata specialist will be hired on a contractual basis for 588 hours at \$22 per hour (totaling \$12,936). The budget for the project also includes material expenses of \$983 (Delkin archival gold DVD-R, storage cabinets, and standard DVD-R). All hardware (laptop computer, external hard drive, web server, back-up tapes) and software were purchased in the first phase of the digitization initiative. These expenditures, coupled with proven execution schedules, provide the framework for successful completion of this digitization project.

## **7. Project Resources: Personnel and Technology**

The project will be implemented according to the following plan. The photographer will capture high-resolution RAW digital images using a Canon 1DS Mark II with a 50mm f/2.5 Macro lens. He will then make minor color corrections and optimize exposure and contrast in the presence of the original objects, under studio lighting conditions, using a regularly calibrated monitor. RAW images will be processed and saved and then converted to TIFF format and entered into a digital collections archive (see Specifications for Projects That Develop Digital Products for detailed software and hardware information). The Assistant Registrar, will manage and adjust the preparation and production schedule, oversee all photography, archive the RAW images in duplicate onto archival storage discs (stored in fire-proof cabinets) and an external hard drive, and create two working copies of derivative TIFF images. The museum preparator will coordinate the retrieval, installation, and replacement of all objects selected for digitization. The metadata specialist will verify and update existing cataloguing information on the 2,500 digitized images according to established metadata standards; assigning subject, concept, and style and movement entries to each object; conducting research as needed to determine the above; and entering this information into the museum's MIMSY XG collections database. The Museum Registrar and Assistant Director for Curatorial and Education will supervise all metadata creation and provide quality checks for all digital images. The Coordinator of Information Technologies will provide an additional layer of quality control by checking all images for proper orientation and attribution, manage the creation of derivative images for the MIMSY XG database and Möbius online interface, and work with the Wellesley College IS department to maintain web servers and ensure consistent user access.

The Fine Arts Photographer, Steve Briggs, has worked for 14 years as a photographer at the Worcester Art Museum and is proficient in photographing all media including painting, sculpture, decorative arts, prints, drawings, photographs, books, textiles and site-specific art installations. He has been contracted as the Davis's collection photographer for over six years, providing both film-based and digital photography. Since October 2005, he has been successfully producing high-resolution digital images for the museum's digitization initiative.

The Assistant Registrar, Sandra Hachey, has 28 years experience working in curatorial and registration departments. She has spent most of her career overseeing the photography of fine art objects and managing museum photographic archives. She has been Assistant Registrar at the Davis Museum for 10 years.

The Director of Collection Care and Management, Bo Mompho, has 10 years experience as a museum registrar. Her duties include overseeing data entry into the collection database, cataloguing and updating curatorial files, hiring, training and supervising work-study students who handle works on paper and assist with data entry into the collections data base.

The Preparator, John Rossetti, has 22 years experience in art handling and installation, collections care, overseeing conservation needs, and working with fine art photographers by preparing art objects for photography and transporting art work in and out of the photo studio.

The Coordinator of Information Technologies has 8 years of museum experience and over 5 years of experience managing all technology projects at the museum. He managed the complete re-design of the museum website, conceptualized and implemented our podcasting program, and installed interactive kiosks throughout the museum. For the last 18 months he has managed our digitization initiative.

The Assistant Director for Curatorial and Education has 15 years of curatorial experience. She earned a doctorate in Art History from Columbia University and has curated numerous exhibitions. She holds a leadership position on the museum's senior staff and coordinates curatorial activities in the museum.

The Collection Care and Management Student Assistant, will be trained and supervised by the Registrar to safely retrieve and replace works-on-paper from storage and complete data entry related to these activities.

The Information Technologies Student Assistant will help create derivative images for the MIMSY XG database and Möbius web interface and help manage the digital archive.

The Metadata Specialist will work under the supervision of the Assistant Director for Curatorial and Education and the Director of Collection Care and Management, and will be responsible for verifying and updating existing cataloguing on the 2,500 digitized images according to established metadata standards (including but not limited to the Getty's Union List of Artist Names and Art and Architecture Thesaurus); assigning subject, concept, and style and movement entries to each object; conducting research as needed to determine the above; and entering this information into the museum's MIMSY XG collections database. S/he should be familiar with cataloging and metadata standards and the use of a wide range of authority files. Qualifications for the position include experience in the handling of a diverse range of art works, object-oriented research, knowledge of art history as well as metadata standards is desirable. The position requires excellent organizational skills and careful attention to detail; experience with MIMSY XG or other collections database software is also desirable. Candidates with an MA in Art History or MLS will be given preference during the search process.

These personnel demonstrate the appropriate experience and expertise in the specific areas addressed by this project (see Specifications for Projects Involving Digitization for more details).

## BUDGET FORM: Section B, Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages		\$53,950.52	\$53,950.52
2. Fringe Benefits		\$14,466.80	\$14,466.80
3. Consultant Fees			
4. Travel			
5. Supplies and Materials		\$983.00	\$983.00
6. Services	\$64,936.00		\$64,936.00
7. Student Support			
8. Other Costs			
TOTAL DIRECT COSTS (1-8)	\$64,936.00	\$69,400.32	\$134,336.32
9. Indirect Costs		\$34,817.15	\$34,817.15
TOTAL COSTS (Direct and Indirect)	\$64,936.00	\$104,217.47	\$169,153.47

### Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	\$64,936.00
2. Cost Sharing:	
a. Applicant's Contribution	\$983.00
b. Kind Contribution	\$103,234.47
c. Other Federal Agencies*	
d. TOTAL COST SHARING	\$104,217.47
3. TOTAL PROJECT FUNDING (1+2d)	\$169,153.47
Percentage of total project costs requested from IMLS	38.4 %

\*If funding has been requested from another federal agency, indicate the agency's name:

## Schedule of Completion

Month/Year	DIGITAL PHOTOGRAPHY							Monthly Photography Totals	METADATA CREATION	
	Prints/books	Photographs	Sculpture	Paintings	Drawings	Textiles	Decorative Arts		Monthly Metadata Totals	
Aug-07	85	95						180		
Sep-07	85	95						180		
Oct-07			23		25			48		
Nov-07				30	26			56		
Dec-07	85						30	115		
Jan-08			22				30	52		
Feb-08	85	95						180		
Mar-08						45		45		
Apr-08							60	60		
May-08	85			30				115		170
Jun-08			22				60	82		360
Jul-08			22	30				52		360
Aug-08	85	95						180		360
Sep-08	85	95						180		360
Oct-08			22	28				50		360
Nov-08	85						30	115		360
Dec-08							67	67		170
Jan-09	85						30	115		
Feb-09		95					30	125		
Mar-09	85		22				30	137		
Apr-09			22	29				51		
May-09		95	22					117		
Jun-09							90	90		
Jul-09	85		23					108		
Object Totals	935	665	200	147	51	45	457	2500		2500

## Schedule of Completion